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The list of art papers is added unto by one of the primary grade. It is called *The Little Artist*, and intends to instruct children in drawing. It purposes to follow in art instruction the method which is pursued by those who call themselves advanced pedagogues in the teaching of reading, viz., to get the child to know the word before the letters are known. Many there are, however, who have turned back to the old-fashioned A-B-C method of instruction. The same different plans are pursued by two schools of art instruction; one follows the old way of building up sureness of hand by drilling the drawing of geometrical lines and then of casts; the other, calling itself the advanced school, plunges in where the first, so to speak, leaves off. Both methods have their champions.

Frankly, I favor the first-named method, where the basement of the house is laid before the man shingles his roof; yet in the hands of an enthusiast, with one who has the magnetic power to interest youth, no scheme, however wild, will fail of fruition. It seems certain that individuality in teaching—in art teaching *par excellence*—goes far ahead of system or any principle of pedagogy, but then the system dies with the man.

If *The Little Artist* can make one child out of fifty love and observe nature, and if it can teach that child to block in form, as the initial number suggests, then it has the thanks of all cultureddom.

Another new publication comes from Boston, Bates and Guild Company, publishers. It is entitled *Masters in Art*, a series of illustrated monographs, issued monthly. The first number to hand has Van Dyck for its subject. It opens with nine plates of famous portraits by Van Dyck, including his self-portrait from the Louvre and two figure compositions. These plates are in half-tone, printed by special process, and entirely satisfactory. Following these illustrations comes the letter-press—a good arrangement. It consists of more or less lengthy quotations from various authors who have written about Van Dyck, and criticized his art. A Van Dyck bibliography and list of seventy of the artist's most notable works concludes the pamphlet.

It is a scholarly constructed chromosthathy which announces pleasurable anticipation of succeeding numbers.

Book catalogues have been received from Karl W. Hiersemann of Leipzig, containing a list of works on gold, silver, ivory, gems, and medals, and from John Britwell of Toronto, in whose list many choice and rare titles find a place.

At Messrs. Sotheby, Wilkinson & Hodge, London, the following prices were realized for some important book lots: Goldsmith's "Deserted Village," 8vo. edition, 1770, £16 5s.; MS. Horæ, on vellum, fifteenth century, 36 miniatures, £64; Rudyard Kipling, "Seven Nights of Creation," a poem (3 leaves), n.d., £13 15s.; "Schoolboy Lyrics," 1881, three copies, £20, £41 and £46, respectively; "Echoes," 1884, £18; "Departmental Ditties," 1886, £18 10s.; *The Week's News*, 33 numbers, 1888, £20; "Turnovers," January-June, 1888, £10 15s.; "Works," edition de luxe, 15 vols., 1897-9, £15 10s. Ovide, "Metamorphoses," 4 vols., with engravings, 1767-1771, £40; the copy of Queen Victoria's "Highland Journal," presented by the Queen to Charles Dickens, £100; Morant's "Essex Correspondence," £20; Gray's "Elegy," first edition, 1751, £58; Hablot K. Browne's original drawings to "Dombey and Son" (39), £355; "David Copperfield" (41 drawings), £450; "Bleak House" (40 drawings), £360. Lafontaine, "Contes," Fermiers Généraux edition, with 22 suppressed plates, 1762, £60; Montesquieu, "Le Temple de Gnide," 1772, £48; Kelmescott Press Publications (53), £534; Chaucer, £64; "Heures a l'Usage de Rome," Paris, G. Godart, 1510-30, £78; Leslie, "De Origine Scotorum," bound for King John of Sweden, 1578, £13 15s.; "Lucidary," Wynkyn de Worde (imperfect), n.d., £19 10s.; Chaucer's Works, 1561, £23; Bonaventura, "Meditationes Vitæ Christi," first dated Augsburg book, 1468, £30 10s.; S. Hieronymi Epistolæ, M.S. on vellum, Sæc. XIV., £62; Higden's "Polychronicon," 1527, £26; Shakespeare, Second Folio, 1632, £100; Fourth Folio, 1683, £57; John Phillips's "Perfect Pathway to Paradise," 1590, £14 15s.; Racine's "Œuvres," 2 vols., 1553, £18; Combe, "English Dance of Death," 2 vols., 1814-1816, £21; Smollett's "Adventures of an Atom," first edition, 2 vols., uncut, 1769, £20 10s.; R. L. Stevenson's Works, Edinburgh edition, 28 vols., 1894-8, £32 10s.; Lucan, "Saluste, et Suetonie en Francois," first edition, Paris, Verard, 1490, £151; "Helen's Tower," stanzas by Lady Gifford, with twelve lines by Tennyson, privately printed, Claneboye, n.d., £56; Tennyson's Poems, by Two Brothers, large paper, 1827, £22; Poems, 1830, £12 10s.; Poems, 1833, £18 10s.; "The Falcon," private issue, 1879, £52; "The Cup," private issue, 1881, £46; "Carmen Seculare," a Jubilee ode, private issue, 1887, £31; E. Waller's Poems, 1645, £16; "Howell on the Long Parliament," Izaak Walton's copy, 1656, £28; D. G. Rossetti, "William and Mary," unpublished ballad, c. 1843, £10 10s.; autograph MS. of translation of Bürger's "Lenore," 1844, £26; Shakespeare, "Romeo and Juliet," 1637, £74; White, Selborne, first edition, 1780, £16 5s.; sixteen pages of Froissart and two pages of "Sigurd the Volsung," printed at the Kelmescott Press, £96; "The Palais of Honour," by Gawayne Dowglass, W. Copland, 1553, £31; Sir Philip Sidney's "Astrophel and Stella," M. Lownes, and "The Defence of Poesie," 1595, in 1 vol., £61; Goldsmith's "Deserted Village," 1770, £14 5s.; "The Traveller," presentation copy from the author, 1795, £10; "Retaliation," 1774, "The Haunch of Venison," 1776, and Gray's "Elegy," 1753, £16 15s.; "Book-Prices Current," first 8 vols., £11.

An important undertaking of Librarian W. H. Shelton of the Salmandundi Club, is gradually nearing completion. He conceived the idea of making a costume library for reference of painters and illustrators, and the list of works, herewith given, shows how successfully he has labored. It is especially intended to give an absolutely perfect review of the colored costume plates of this century, to include the modes for women and men, dress of men, military and naval uniforms, etc. A survey of more than thirty years, from 1800 to 1834, has already been completed by the plates from Graham's, Godey's, or Peterson's. It appears that *Graham's Magazine* procured its plates from a French publication called *Le Follet*, as it was the custom at that period with several of the ladies' magazines, in England as well as in America, to buy their color fashion plates from one or another of the Parisian magazines. An extra edition of the plates, which were steel engravings with stippled faces and draperies colored by hand, was printed for London or Philadelphia. The *Le Follet* plates have descriptions of the costumes in engraved French script, as they appeared in that magazine, with *Graham's Magazine* printed below. Peterson, on the other hand, produced equally fine plates in the sixties, which were engraved in Philadelphia, that fact being thinly disguised under the inscription "Les Modes Parisiennes." Godey's was first published in 1830, boldly announcing its embellishments as Philadelphia fashions, but affording its fair patrons only two plates a year, which were of excellent quality. By the year 1841 Godey's had advanced to publishing one fashion plate with each monthly issue. The *Journal des Dames*, first published in Paris in 1817, seems to have been the pioneer of this class of publications. A number was issued with colored plate every five days or seventy-three plates each year. The publication for the first two years was oblong in form, the single costume figure standing in the middle section of the page flanked by patterns for embroidery.

Readers of this journal, having old fashion plates or numbers of the above publications would confer a favor by communicating with Mr. Shelton at 14 West 12th street, as he is willing to purchase whatever has not yet been supplied.

The following is the list of additional works in this valuable department:

A. Racinet, 6 vols. Planché, *Cyclopedia of Costumes*, 2 vols. Paul Mercuri: *Costumes Historiques*, 3 vols. Panquet Frères: *Modes et Costumes Historiques*, 2 vols. Nicholas: *Orders of British Knighthood*, 4 vols. Wingfield: *Civil Costumes in England*, William I., to Regency, 1 vol. Austrian Costumes, London, 1814, 1 vol. Vermont, American Heraldry, 1 vol. McLean's Clans of Scotland, 1 vol. Rois et Reines de France, 1 vol. Malerische Studien, 2 vols. Naval and Military Trophies, 1 vol. Processions to Celebrate Completion of Cathedral at Cologne, 1 vol. Holt: *Fancy Dress Described*, 1 vol. Illustrations of China and People, 4 vols. Holme: *The Flags of the World*, 1 vol. The Scottish Clans and Their Tartans, 1 vol. Armoires et Décorations, 1 vol. British Costumes, Planché, 1 vol.

The *Century* for January shows, as of old, that it is foremost in the race over all competitors. Other monthlies may shake off their old foginess and endeavor to transfuse the lymph of new life from vigorous sources, but then the *Century* spurts a little and we see it still ahead. The number is so replete with good things that to chronicle is to transcribe the Table of Contents, and this can be bought on the news-stands, with all that goes back of it. Do so.



PARIS SKETCHES.

Dec. 12th.

An annual prize of three hundred dollars, in memory of Rosa Bonheur, is to be founded by Miss Anna Klumpke, sole heir to the great artist's estate. This prize will be awarded by the Salon jury to the painter, French or foreign, whose work most merits the honor, and will be given for the first time next year.

A very celebrated painting by Van Dyck is being offered for sale in Paris for the sum of fifteen thousand dollars. It is a full-length portrait of the Duchess of Richmond, who is represented standing, clad in a simple robe of rich dark material, against a dark background. Around the neck of the gown, which is décolleté, is a wide ruff of lace, and the cuffs are of the same material. A quaint head-dress completes this picturesque costume, and the beautiful face looks out from its sumptuous surroundings with a smiling expression, in which is just a shade of sarcasm. It is a superb picture, and will probably be placed in some continental gallery.

Some months ago two English girls established a small tea-room in the artists' quarter of Paris, at No. 18 Rue St. Placide. Gradually this became a rendezvous for students, who were allowed to place upon the walls sketches which they desired to sell. Some charming little pictures are to be seen there, and as the prices are exceedingly low, many are sold and replaced by others. It is a constantly changing exhibition of clever sketches, and has become quite an important factor in the students' quarter.

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The International Society of Painters and Sculptors are holding their annual exhibition in the Georges Petit Gallery. About one hundred and seventy-five pictures are shown, many being by American artists.

M. Carrier-Belleuse, president of the society, shows several pastels; his portrait of a little girl is charming. Mademoiselle Delasalle, in her picture entitled "Bébé Dort," has entirely failed in portraying the grace and beauty of a sleeping child. The nude figure is stiff and unnatural, while the sentiment which such a subject should inspire is utterly lacking.

M. Besnard always has something interesting to show, and the three canvases which bear his signature are charming in color.

M. Grimelund represents the Norwegian school, with a number of studies of his native land.

"Le Drame Interne," a group of three figures against a window, veiled in white, is one of the most important paintings in the exhibition. The frame is unhappily draped in crepe, as the talented artist, M. Edmond Picard, died recently.

Mr. Franz Stuck shows three canvases which are anything but pleasing. His "Baudes Infernale" is well named, while the "Nymphes et Centaures" is a disagreeable representation of this too often painted subject: one questions why such pictures are painted and why exhibited.

Mr. Alexander Harrison is represented by four marine views, and another American, Mr. Albert Lynch, exhibits several portraits and sketches, all of which bear the stamp of extreme refinement, which is so characteristic of Mr. Lynch's work.

Mr. Alfred Smith and Humphreys Johnston show a number of Venetian pictures, while M. Jean Jacques Rousseau has taken his subjects from the river Thames, in London.

Mr. Charles Bartlett's peasant mother and child is very conspicuous on account of the crude green of the grass, and the contrasting colors of the figures; the combination is somewhat unpleasant.

Five "gems" bear the signature of the "Butterfly." To the casual observer these seem to be mere sketches of ideas to be worked out later. The harmony of color and the exquisite beauty of the lines are so fascinating that one is forced to return again and again, until finally they prove themselves not sketches, but finished pictures. The artist has said all he intended to express and the work is complete. "The Terrace, Violet and Gold," and "The Beach, Blue and Gold," represent two groups of girls who express youth and joy in every line of their slender figures. "The Dancing Girl," half veiled in thin white drapery, is like a delicate rose in its color and beauty. A tiny sketch of a young girl, and "The Philosopher," a man in a long brown overcoat, complete these canvases sent by Mr. Whistler.

A few pieces of sculpture are shown, and two magnificent pieces of jewelry occupy an important place in the exhibition: these consist of a large clasp, in carved gold, pearls, diamonds and amethyst, and a wonderful silver dragon with blue enamel wings.

This exhibition is, as its title indicates, an international one, and fairly representative of the work which is being done by the artists of divers countries.

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M. Benjamin Constant has recently finished a large portrait of Queen Victoria, which was nearly completed before the artist was so fortunate as to obtain an audience with his august model. Her majesty, it appears, was so charmed with the likeness that she not only consented to pose for the finishing touches, but insisted upon giving more of her time than M. Constant had requested. In this portrait the Queen is seated in a gothic chair, with one hand resting upon a table. The pose is natural and full of dignity, while the last rays of a magnificent sunset throw a warm light over the face, which is calm and meditative.

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"La Poterie du Golfe Juan" is the name given to a most beautiful ware, which comes from Golfe-Juan, near Cannes. This pottery resembles, in its metallic reflections, the glass vessels found in ancient tombs. A tiny vase costs from three to fifteen dollars, while a large medallion of St. Cecelia is worth at least fifty. In the scintillating greens and blues of the general coloring are traced faint outlines of landscapes, flowers and animals, or a draped figure is suggested in low relief. This ware has one great advantage over the glass, which it resembles, in that it is not easily broken, and may be used for various purposes, practical as well as ornamental.

BLANCHE DOUGAN COLE.

As many of the readers of this journal will make a visit to Paris during the coming year, a list of the exhibitions to be held in the *fin-de-siècle* World's Fair City may be of interest for future reference. The following are the principal events:

From the 15th of April until the 15th of November: Universal Exposition of 1900.

From 1st to 20th of January: Annual Exposition of the Society of Women Artists, Galleries Georges Petit.

From 2d to 14th of January: American Artists, Gallery Durand-Ruel.

From 1st to 15th of February: Exposition of the *Société Paris-Provence*, Gall. Georges Petit.

From 1st to 30th of March: Exposition of the works of Mlle. Sommer, Gall. Georges Petit.

During March: Exposition of the works of M. Guillaumin, Gall. Bernheim.

From 11th to 23rd of March: First Exposition of the New Society of Painters and Sculptors, Gall. Georges Petit.

From 18th to 31st of March: Exhibition of watercolors by Mlle. M. Popelin, Gall. Georges Petit.

From 1st to 30th of April: Annual exhibition of the Society of Pastellists, Gall. Georges Petit.

From 1st of April to 31st of May: Exhibition of the *Société Polonaise*, Gall. Georges Petit.

From the 15th of June to the 30th of August: Exposition of the works of Verestchagin, Gall. Georges Petit.

From the 15th of August to the 30th of September: Annual exhibition of the Union of Women Painters and Sculptors in the Orangerie of the Tuileries.



Lamorinière sale at American Art Association, Dec. 12th-14th. Only lots bringing over \$100 are noted:

37. Léon Richet, "Pond near Fontainebleau" (15x23)	\$102
39. A. Monticelli, "The Garden Party" (14x22)	102
40. R. Santoro, "Venice" (22x17)	112
77. M. V. Corcos, "The Lost Treasure" (44x28)	180
96. Alonzo Perez, "Une Partie de Campagne" (22x29)	140
99. A. Cacchi, "The First Step" (24x41)	160
100. Birge Harrison, "Une Epave" (44x59)	160
135. Berne-Bellecour, "For His Country" (10x14)	165
148. L. Richet, "La Mare du Diable" (20x26)	125
151. E. Verboeckhoven, "Head of Percheron Horse" (19x26) ..	235
153. F. Andreotti, "The Garden Party" (24x29)	215
155. E. Richter, "La Belle du Midi" (24x19)	125
167. Jacquet, "The Belle of the Alps" (25x19)	125
186. Grolleron, "En Campagne" (16x10)	155
189. Verboeckhoven, "Peaceful Life" (14x22)	300
191. B. J. Blommers, "Preparing Dinner" (22x28)	310
192. B. C. Koek Koek, "Skating in Holland" (23x29)	150
193. F. Verhas, "The Intruder" (30x22)	115
194. G. Innes, "A Quiet Afternoon" (24x36)	675
195. F. Miralles, "Near the Bois de Boulogne" (watercolor, 25x32)	105
197. W. Shayer, "The Gypsies' Encampment" (28x36)	365
198. Ciachi, "The Flower Girl" (41x31)	165
199. Singioni, "Gathering Grapes" (56x35)	115
200. Smith-Hald, "The Return of the Fisherman" (50x78)	305
211. Berne-Bellecour, "At Rest" (6x5)	105
212. C. Jacque, "Chickens" (5x6)	110
232. Berne-Bellecour, "Cavalry versus Cyclism" (16x21)	380
234. Crochepierre, "Fileuse au Repos" (16x13)	140
240. Jas. Stark, "Stark's Family" (19x16)	118
241. Jos. Bail, "Trop d'Ouvrage" (18x15)	150
243. R. Sorbi, "The Game of Cards" (19x31)	375
245. T. Blincks, "A Difference of Opinion" (14x18)	105
247. E. Isabey, "Baie-de-Palermes" (15x12)	160
249. Jules Worms, "A Hasty Departure" (watercolor, 13x16) ..	255
250. Gabriel Max, "Resignation" (14x10)	300
251. Jacquet, "Sweet as the Rose" (12x10)	420
253. Gainsborough, "Portrait of Lady Kilmaine" (12x9)	205
254. F. J. Clays, "Boats at Scheveningen" (12x9)	155
257. G. H. Boughton, "Faithful" (12x10)	105